

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

18 September 1997

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C.20001

I. ADMINISTRATION

A. Approval of minutes:

24 July 1997

B. Dates of next meetings:

16 October 1997

20 November 1997

C. Reappointment of Stephen Muse to the Old Georgetown Board of Review.

D. Appointment of Jeffrey Carson to the position of Assistant Secretary.

E. Report on Senate Oversight Hearing on the Commemorative Works Act and the World War II and Air Force memorials.

II. SUBMISSION AND REVIEWS

A. National Park Service/National Japanese American Memorial Foundation

CFA 18/SEP/97-1, National Japanese American
Memorial. Louisiana Avenue between New
Jersey Avenue and D Street, N.W. Concept
design. (Previous: CFA 16/MAY/96-ADMIN. -
site approval.)

B. National Capital Planning Commission

CFA 18/SEP/97-2, Resolution establishing the
Mall as the "Nation's Gathering Place".
Draft. Request for comments.

II. SUBMISSIONS AND REVIEWS continued, 18 September 1997

C. Federal Reserve System

CFA 18/SEP/97-3, Federal Reserve Board Headquarters (Eccles Building). Constitution Avenue between 20th and 21st streets. Landscape and security proposal.

D. Department of the Navy, Chesapeake Division

CFA 18/SEP/97-4, Washington Navy Yard. Power Plant Building 116/118. Decorative painting of smoke stacks. Revised design.

E. Department of the Treasury

CFA 18/SEP/97-5, Bureau of Engraving and Printing. Alterations for security fences, gates and guard booths. Revised concept. (Previous: CFA 24/JUL/97-7.)

F. Department of the Treasury/Bureau of the Mint

1. CFA 18/SEP/97-6, Congressional gold medal to Mother Teresa. Design.

2. CFA 18/SEP/97-7, Congressional gold medal to Frank Sinatra. Design.

G. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 97-116, 3210 R Street, N.W. Revised alteration permit. Concept design for addition of third floor.

b. Appendix I.

2. Shipstead-Luce Act

a. S.L. 97-62, 2306 Massachusetts Avenue, N.W. Barney House. Rear alterations and deck. Conceptual.

b. S.L. 97-61, 1440 New York Avenue, N.W. JBG Properties/The Washington Building. Awnings. Permit.

c. Appendix II.

OLD GEORGETOWN SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-105	1810 Wisconsin Avenue, N.W.	Alterations
HPA. 97-268	1810 Wisconsin LLP Starbucks Coffee Company	for roof deck - permit

ACTION: No objection to issuance of permit for proposed roof deck for outdoor dining, with metal railing and privacy fence as shown in supplemental drawings received and dated 12 September 1997.

O.G. 97-108	2730 P Street, N.W.	Rear alterations
HPA. 97-276	Jeff and Margaret Snead Residence	and deck - conceptual

ACTION: Recommend **AGAINST** concept design of proposed rear alterations and deck, as being inappropriate to the character of the historic district. Recommend further study of alternatives that may involve a balcony in a more traditional detailing of a rear yard porch. Resubmit for review by the Commission when ready.

O.G. 97-124	3405 O Street, N.W.	Alterations
HPA. 97-317	David Bruce Residence	and window replacement - conceptual

ACTION: No objection to concept design for proposed alterations to front elevation ONLY. Proposed alterations and addition at rear of residence will not be visible from public space. Refer to the Historic Preservation Review Board for review. Submit working drawings with permit application for review by the Commission when ready.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-125	3214 P Street, N.W.	Sidewalk cafe on
HPA. 97-318	Ali Sneets Inc.	raised platform
	Thomas Sweets Ice Cream	- permit

ACTION: Recommend **AGAINST** issuance of permit for proposed addition of a deck on public space for use as a sidewalk cafe. Proposed deck structure would be inappropriate to the character of the historic district. NOTE: the Commission has no objection to the placement of chairs and movable tables (with adjustable tops) on the existing sidewalk surface.

O.G. 97-127	1066 Wisconsin Avenue, N.W.	Sound deflectors
HPA. 97-325	BBRG of Washington	for mechanical
	Papa Razzi	equipment on roof
		- conceptual

ACTION: Recommend **AGAINST** concept design of 12 foot high sound deflectors for existing mechanical equipment on roof of the historic Vigilante Firehouse. Recommend study of alternatives that may involve replacement of, alterations to or relocation of the existing mechanical equipment. Submit for review by the Commission when ready.

O.G. 97-128	1698 32nd Street, N.W.	One-story
HPA. 97-326	Karen Feld	porch addition
	Residence	- permit

ACTION: Returned without Action. Although there is no objection to revision of steps to previously approved design of terrace in coordination with construction of one-story porch addition, proposed revision to approved scheme will not be visible from public space. Refer to the Historic Preservation Review Board. Design of porch addition has not changed from previously approved permit review. Except for one 6" tree that is in the location of revised steps, all existing trees will be protected during construction. See previous Action (O.G. 96-116).

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-129 HPA. 97-333	2912 Dumbarton Street, N.W. Susan Hackner Residence	Rear addition and replacement of windows -permit

ACTION: No objection to issuance of permit for proposed window replacement or to rear alterations and addition as shown in supplemental drawings received and dated 4 September 1997.

O.G. 97-130 HPA. 97-334	3077 M Street, N.W. 3067 M Street LLC Pottery Barn	Alterations to storefront - revised design - conceptual
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ACTION: No objection to concept design for proposed alterations to existing storefronts as shown in supplemental drawings received and dated September 1997. Note is made that this submission constitutes a revision to a design approved by the Commission 24 July 1997. See previous Action (O.G. 97-111). Submit working drawings with permit application for review by the Commission when ready.

O.G. 97-131 HPA. 97-335	3248 N Street, N.W. Beverly Bernstein Residence/apartments	Replacement of driveway pavers - permit
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ACTION: No objection to issuance of permit for proposed replacement of existing brick tile pavers on driveway in front of garages with flame-finished granite.

O.G. 97-132 HPA. 97-337	1698 32nd Street, N.W. Karen Feld Residence	Porch addition - revised design of windows - (revised permit) - permit
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ACTION: No objection to issuance of permit for proposed revision to permit for windows of porch addition. Revision entails changing proposed casements to double-hung windows. See previous Action (O.G. 96-116).

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-134	3322 Dent Place, N.W.	Rear addition and
HPA. 97-338	Lee and Elizabeth Gravatte	alterations to
	Residence	front - permit

ACTION: No objection to issuance of permit for REVISED alterations to front ONLY, as shown in supplemental drawings received and dated September 1997. Proposed rear addition will not be visible from public space. Refer to the Historic Preservation Review Board for review.

O.G. 97-138	3316 Dent Place, N.W.	Rear addition
HPA. 97-367	Mark and Cindy Wiatrowski	- permit
	Residence	

ACTION: Returned without Action. Proposed work is not visible from public space. Refer to the Historic Preservation Review Board for review.

O.G. 97-139	3624 Prospect Street, N.W.	Alterations to
HPA. 97-371	Jim Marsh and Linda Witt	rear - permit
	Residence	

ACTION: Returned without Action. Proposed work is not visible from public space. Refer to the Historic Preservation Review Board for review.

STATUS REPORT

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-44	2733 P Street, N.W.	Third floor
HPA. 97-102	William Kappaz Residence	addition on rear - conceptual
STATUS: On HOLD for future Old Georgetown Board meeting for further discussion at the written request of applicant.		
O.G. 97-93	3333 P Street, N.W.	Addition of
HPA. 97-230	Thomas Rutherford Residence	third floor - conceptual
STATUS: On HOLD for Old Georgetown Board meeting 7 October 1997 for further review with applicant.		

ADDENDUM

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-134	3322 Dent Place, N.W.	Rear addition and
HPA. 97-338	Lee and Elizabeth Gravatte Residence	alterations to front - permit

ACTION: No objection to issuance of permit for REVISED alterations to front ONLY, including new door and window openings, as shown in supplemental drawings received and dated 18 September 1997. Supplemental drawings indicate restoration of front wall and gates to their original condition. Proposed rear addition will not be visible from public space. Refer to the Historic Preservation Review Board for review.

SHIPSTEAD-LUCE SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 97-58	600 Maryland Avenue, S.W. Boston Properties USDA Graduate School	Addition to penthouse for new mechanical equipment - permit

ACTION: No objection to issuance of permit for proposed addition to penthouse for new mechanical equipment associated with the USDA Graduate School. Screen wall will match detailing and color of existing penthouse. No objection to alterations of windows for louvers to match existing condition elsewhere on building. Working drawings conform to approved concept. See previous Action (S.L. 97-47). Coordinate work with additional work on roof proposed by other tenants. See case (S.L. 97-51).

S.L. 97-59	3900 16th Street, N.W. Crestwood Apartments	Penthouse addition and roof antennas - conceptual
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ACTION: No objection to concept design of proposed addition of 9 antennas at three locations on roof, and proposed equipment shelter to match existing roof penthouse structures in materials and detailing. Submit working drawings with permit application for review by the Commission when ready.

S.L. 97-60	4600 Broad Branch Road, NW Charles Parker Residence	Fence - permit
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ACTION: No objection to issuance of permit for proposed fence to match existing fencing on property.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 97-63	309 E Street, N.W. First Trinity Lutheran Church	Addition - permit

ACTION: No objection to issuance of permit for proposed addition. Working drawings conform to approved concept. See previous Action (S.L. 96-60). Revisions to approved design are an improvement over previous submission.

S.L. 97-64	1299 Pennsylvania Avenue, NW Penn. Building Assoc. Chevy Chase Bank	Signs and ATM - permit
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ACTION: No objection to issuance of permit for proposed ATM installation through existing show window opening, and four proposed signs reading "Chevy Chase Bank" on transoms over windows and entry door.

S.L. 97-65	748 Jackson Place, N.W.	Signs
HPA. 97-368	National Trust for Historic Preservation Decatur House	- permit

ACTION: No objection to issuance of permit for installation of proposed signs for Decatur House. One 1'-11" by 2'-6" sign is to be mounted on the wall adjacent to the H Street entrance. The second sign, 2'-0" high by 2'-6", is to be set within posts mounted in the ground facing Jackson Place. Working drawings conform to approved concept. See previous Action (S.L. 97-28).

S.L. 97-66	131 D Street, S.E.	Alterations and
HPA. 97-358	E. Clay Shaw, Jr. Residence	additions/new garage - permit

ACTION: No objection to issuance of permit for the addition of bay windows and in-fill at the rear of existing residence or to proposed garage on alley as shown in supplemental drawings received and dated 9 September 1997.

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 97-67	734 15th Street, N.W.	New entrance
HPA. 97-361	Cushman & Wakefield Mgmt. The Walker Building	- conceptual

ACTION: No objection to concept design for proposed alterations for new entrance through existing window opening as shown in drawings received and dated 9 September 1997. Recommend creation of a mosaic apron at the new entrance similar in style to that found at the existing entrance. Submit working drawings for review by the Commission when ready.

S.L. 97-68	441 4th Street, N.W. District of Columbia Wall Street Deli	Alterations and signs - permit
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ACTION: No objection to issuance of permit for proposed alterations to storefront to relocate existing door opening as shown in supplemental drawings received and dated September 1997. No objection to one sign reading "Wall Street Deli" on panel above doors which conforms to approved sign scheme or to one sign etched on glass storefront panel. See previous Action (S.L. 93-7). Recommend AGAINST sign of pin-mounted letters on planter wall. No objection to proposed outdoor seating area PROVIDED umbrellas have no lettering or logos.

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COMMISSION OF FINE ARTS PRE-MEETING TOUR

18 September 1997

CONVENE: 8:00 AM, Pension Building, Suite 312
441 F Street, N.W., Washington, D.C. 20001

1. Federal Reserve Headquarters Building,
Constitution Avenue between 20th and 21st streets.
Security elements and revised landscaping.
2. Proposed Japanese American Memorial, Louisiana
Avenue between New Jersey Avenue and D Street,
N.W.

Members Present: J. Carter Brown, Chairman
Carolyn Brody
Ann Todd Free
Emily Malino
Eden Rafshoon

Staff Present: Charles H. Atherton, Secretary
Jeffrey R. Carson

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MEETING OF THE COMMISSION OF FINE ARTS

18 September 1997

The meeting was convened at 10:07 a.m. in the Commission of Fine Arts offices in the Pension Building, 441 F Street, N.W., after a tour of project sites.

Members present: Hon. J. Carter Brown, Chairman
 Hon. Carolyn Brody
 Hon. Barbaralee Diamonstein-Spielvogel
 Hon. Ann Todd Free
 Hon. Emily Malino
 Hon. Eden Rafshoon

Staff present: Mr. Charles H. Atherton, Secretary
 Mr. Jeffrey R. Carson, Assistant Secretary
 Mrs. Sue Kohler
 Mr. José Martínez-Canino

National Capital
Planning Commission

staff present: Ms. Nancy Witherell

I. ADMINISTRATION

A. Approval of minutes of the 24 July meeting. The minutes were approved without objection.

B. Dates of next meetings, approved as:

16 October 1997
20 November 1997

C. Reappointment of Stephen Muse to the Old Georgetown Board of Review. The Chairman said he was very pleased that Mr. Muse had been willing to consider another appointment, and the Secretary commented on the knowledge he brought to the position and on the high level of support he enjoyed in the community. The members expressed their appreciation for Mr. Muse's contribution, and his reappointment was unanimously confirmed. Exhibit A

D. Appointment of Jeffrey R. Carson to the position of Assistant Secretary. The Secretary announced Mr. Carson's appointment, noting that he had been with the Commission for

twenty-seven years as an architect/architectural historian. The Chairman noted the keen interest in the position and the number of competitors, and the members all congratulated Mr. Carson on his appointment.

E. Report on Senate Oversight Hearing on the Commemorative Works Act and the World War II and Air Force memorials. The Secretary reported that the hearing was an inquiry into the process of approving the site and design for memorials. He said it was the result of criticism by Rep. Gerald B. Solomon of the siting of the Air Force Memorial in the vicinity of the Marine Corps Memorial; Mr. Solomon claimed the site selection process was flawed, and the deliberations not made known to the public. Following the hearing he filed an injunction against the Air Force to halt any further work on the memorial; the Secretary said it had been dismissed.

The Chairman commented that the Air Force Memorial had gone through all the lawful procedures, and that before granting its approval, the Commission had given the matter close scrutiny, including the tabling of a decision pending an inspection of the site. On that basis it gave its approval, and later enthusiastically approved the design. He noted the statement at the hearing by General Mundy of the Marine Corps that he would be willing to share the hill with his comrades in the Air Force.

II. SUBMISSIONS AND REVIEWS

(The agenda order was changed and item II.B discussed first.)

B. National Capital Planning Commission

CFA 18/SEP/97-2, Resolution establishing the Mall as the "Nation's Gathering Place". Draft. Request for comments. The Secretary asked John Parsons, as a representative of both the Park Service and NCPC, to discuss the proposed resolution.

Mr. Parsons first talked about the Commemorative Works Act and its provisions, noting especially the confusing aspects of the map of areas I and II and the requirement that all memorials have to have a second act of Congress to be located in Area I. He noted that there were already forty memorials in Area I, and three more had been approved--World War II, the Black Revolutionary War Patriots Memorial and the George Mason Memorial. He said NCPC's new plan for the city--"Extending the Legacy"--stressed a shifting of the axis of development from the area around 16th Street, N.W. to the Capitol area. He said that in 1988 the Planning Commission had decided not to approve any more memorials on the Mall

between 3rd and 14th streets, and they would now like to formalize and expand this and declare the area within the tree panel of the Mall as a Memorial to Democracy and the Nation's Gathering Place. He noted Senator Thomas's request for a list of memorial sites at the Senate hearing, and he said that would be part of this effort. Ms. Malino asked why the side panels, such as Constitution Gardens, had not been included; Mr. Parsons said they thought there should be some Mall areas open to small memorials.

The Chairman said he was in support conceptually of the idea; he thought the Mall was truly a sacred place, and the resolution would send a message to all those hoping to erect memorials there. He recalled the planning of Constitution Gardens, the rejection of a Tivoli-type development, and the hope that it would not become a site overloaded with memorials.

Mrs. Brody said that although she agreed with the concept, she was afraid that endorsing such a resolution might tie the Commission's hands too much; she thought it might be better to rely on the Commemorative Works Act already in place and consider each request on a case-by-case basis.

There were no more questions or comments, and the Chairman told Mr. Parsons that the Commission was in agreement as to the goal of the resolution, but thought the process needed further examination. As the submission was for information only, no action was taken.

A. National Park Service/National Japanese American Memorial Foundation

CFA 18/SEP/97-1, National Japanese American Memorial. Louisiana Avenue between New Jersey Avenue and D Street, N.W. Concept design. (Previous: CFA 16/MAY/96-ADMIN: site approval.) The Assistant Secretary noted the previous site approval and said the Commission had visited the site on their pre-meeting tour. He introduced Ms. Tsutsumida, the executive director of the Japanese American Memorial Foundation, who said the purpose of the memorial was to tell the story of the internment of Japanese Americans during World War II so that such a thing would never happen again to any ethnic group. She stressed, however, that this was an American memorial, not an ethnic memorial, and was for all Americans. John Parsons then spoke briefly about the internment, the hardships it caused, and the patriotism of the Japanese Americans during the war years. The memorial, however, would not be a military memorial but would explain the rather complex history of the internment and ultimately

the apology from the government in 1976 for the violation of the civil rights of so many Americans during the war.

Architect Davis Buckley was the next speaker. He said he had been working on the memorial for five years, and he commented that many members of Congress were very dedicated to the intent and purpose of the memorial, and several had had direct experience with the internment as young men and women from the West Coast and Hawaii. He introduced the members of his team--Tom Striegel and Jessica Buckley--and the sculptors, Paul Matisse and Nina Akamu.

Mr. Buckley talked about the site, noting that it was framed by several large structures-- the Teamsters Building on the north and the Acacia Building and its parking garage to the southwest--but was open along Louisiana Avenue where it faced the Capitol grounds. He said the site sloped away from Louisiana Avenue generally but rose slightly in the center, adding that in designing the memorial he had tried to disturb the existing topography as little as possible, thus facilitating compliance with requirements of the ADA. He said the design concept was to represent the confinement of the Japanese Americans through a sequence of bas-reliefs and sculptural elements; a central water element featuring an arrangement of rocks would recall the islands of Japan from which their families had come. The entrance to the memorial would be from the corner of Louisiana and New Jersey avenues, through a wide path that narrowed as it approached the central, circular space, marked by a piece of sculpture, and then continued with a curve through the site, exiting back out onto Louisiana Avenue at the corner of D Street, with a second sculptural element signaling the end of the experience. A granite wall, 7-feet 3-inches in height, would define the outer edge of the path; and where it defined the central circular space, there would be a series of bas-reliefs. Seating would face the water feature so that visitors could contemplate the rock arrangement and watch the smooth water cascade over the edge of the pool at eye level. Mr. Buckley said he saw the rocks as representative of generations of Japanese Americans and also as a remembrance of the homeland, a tension between their ethnic experience, the experience of the internment, and the situation today, when the government has recognized its mistake and made an apology to the people wronged. He then described the landscaping briefly, noting especially the irregular placement of Japanese cherry trees behind the wall.

Sculptor Nina Akamu was then introduced. She said she saw the memorial as having an integrative social function--it would heal and unify as well as being commemorative. She said she had designed four sculptural elements, all in bronze. The

first discussed was the crane memorial, approximately 14 feet high, which would stand in the center of the circular space at the end of the entrance path. She said the crane was the symbol of good luck and longevity in Japan, and was as important to the Japanese people as the eagle was to Americans. The sculpture consisted of a depiction of two bronze cranes, on a marble base, in identical positions; this represented the duality of the universe. The two free upraised wings were pressed firmly together, representing communal support and interdependency. The lower wings were pressed against the base with strands of barbed wire holding them down. The birds had turned their heads and were trying to extricate themselves from their painful situation, symbolic of the individual effort to overcome limitations. The base was a rough-cut green Vermont marble, with a swirling pattern. The patina on the bronze sculpture would be dark at the bottom and get progressively lighter until it was brilliant gold at the top, where from a distance it would appear like a flame; Ms. Akamu saw this change in the color of the finish as being symbolic of the transition from matter to spirit.

Ms. Akamu then described the reliefs to be placed on the wall behind the crane sculpture. There would be a central bronze panel 30-feet long and 4-feet high flanked by two text panels with a vertical bronze relief panel at each end. The background texture of the central panel was formed by actual hand prints and barbed wire; superimposed on it were reliefs based on archival photographs relevant to the internment experience. The first depicted the bombing of Pearl Harbor and the last showed two smiling young boys making their way through barbed wire, thus representing the ability to overcome obstacles. The two separate vertical reliefs at the ends contained one figure--a young man or a young woman holding origami cranes and symbolizing peace and healing.

A discussion of the granite wall followed. Mr. Buckley said he had not decided on the finish yet and did not have samples. The Chairman cautioned against making it too slick and shiny. Mr. Buckley said he had been working with four advisors--landscape architect Hideo Sasaki, architects Gyo Obata of HOK, Nabuko Nakamura from California, and Don Hisaka from Harvard--in developing the concept for the memorial. He said they had gone back and forth on the height of the wall on which the bas-reliefs would be placed, and had agreed that the minimum would be 7-feet 3-inches so that the center of the reliefs would be roughly at eye level. Ms. Akamu said she would prefer it higher, at least 8 feet.

Paul Matisse was then introduced to talk about his sculpture. He said after studying the design proposal and the historical background, he saw a chance to provide a final

resolution to the experience of the memorial. He said he had spent some time in Japan and remembered the classical Japanese temple bell, which was generally struck as a spiritual gesture, and he thought this kind of expression would be an appropriate addition to the memorial, a way to engage the visitor. He said his sculpture often incorporated bells, actually long tubes supported and modified in such a way that they made beautiful, resonant sounds when struck. For the memorial this type of bell would be about 28 feet high and would have a deep, low tone, felt as much as heard. He said its location in the memorial had not been decided yet; it was shown at the end of the path, near Louisiana Avenue, but he thought it really should have its own apse-like space, with a certain degree of privacy, perhaps through an opening in the wall, surrounded by trees.

Mrs. Free asked what was to prevent the visitor from entering instead of exiting at the point where the bell was shown. Mr. Buckley said it would indeed be possible to enter at that point, but the memorial was designed to encourage entry at the other end. She also asked about the wall and its varying heights. Mr. Buckley said he had been struggling with the concept of the wall, especially as it approached Louisiana Avenue--whether it should be vertical or whether it should begin to slope back and recede into the landscape. He said that was the way it was designed originally and he thought he might go back to that concept. He said the Park Service had been concerned that people might skateboard on a low wall, but he noted that there had been very little of that at the Law Enforcement Officers Memorial where there was a similar type of wall.

There was further discussion about Mr. Matisse's sculpture. In answer to the members' questions, Mr. Buckley said the material for the bell would be aluminum with a matte finish, and that the diameter would be about 18 inches. He said the height of 28 feet had been arrived at after extensive observation of various heights marked off on a street near Mr. Matisse's studio. He said Mr. Matisse suggested that the height should relate to the memorial precinct rather than to the urban design context, which brought it down lower than Mr. Buckley first intended. There was general agreement that the bell should have its own enclave, for poetic and philosophical reasons, and to avoid competition between the two vertical elements. Ms. Diamonstein noted also that the bell differed from the crane sculpture in both material and color, a further reason for separating the two pieces.

There was a brief discussion of material samples the Commission wanted to see, and of the treatment of the air

intakes for Metro. The concept design was then unanimously approved. Exhibit B

C. Federal Reserve System

CFA 18/SEP/97-3, Federal Reserve Board Headquarters (Eccles Building). Constitution Avenue between 20th and 21st streets. Landscape and security proposal. The Assistant Secretary noted that the Commission had visited the site on the pre-meeting tour and discussed the proposals with Dave Williams of the Federal Reserve and his staff. He passed around drawings for the members' reference during the discussion and recalled that the architect for the building was Paul Cret, architect of the OAS Building and the Folger Library, and that the building was designed in 1933 and dedicated in 1937.

Mr. Carson said that at the time the Commission had considered the landscaping almost as important as the architecture, and he showed early photographs with the original landscaping in place. He said much of it had been replaced in 1983 by landscape architect James van Sweden, and he noted in particular the "Little Gem" magnolias across the front of the building which had replaced the original yews. He said both the magnolias and the holly hedges enclosing the fountain areas had become difficult to maintain, and the Federal Reserve was proposing to replace them with different plant material. Mr. Carson said the other part of the submission concerned temporary security barriers, in the form of planters, along the Constitution Avenue entrance. Dave Williams, from the Federal Reserve, was then introduced.

Mr. Williams spoke first about the overgrown plantings. He said the magnolias were supposed to be a dwarf form of magnolia grandiflora but had grown tall and were difficult to prune properly. The hollies (ilex fosteri) in the two fountain areas had also grown too tall; he said they were now about 18-feet high. Mr. Williams said their landscape architect would like to remove the so-called "Little Gem" magnolias and put a European hornbeam hedge, about 4-feet wide and 6-feet tall, along the back part of the planting area, filling in the rest of the area with lirope, the existing groundcover. To replace the hollies there would be an American boxwood hedge, maintained at about 4 feet in height.

Turning to the security planters, he showed photographs of a cast stone urn-shaped planter, 6-feet long and 2-feet wide; the planters would be filled with lirope and spaced 3 feet apart.

The members discussed the landscape changes first. It was agreed that the magnolias were preferable to the hornbeam

for such a large, formal building, and they were also evergreen, whereas the hornbeam was deciduous and would not have much "presence" in the winter. The fortuitous effect of the sidewise growth of the magnolias--the result of constant top pruning--was seen as quite handsome. It was thought that the inner row of trees could be removed to solve the problem of cutting off the employees' views and light. As an alternative, nurseries could be consulted to see if trees more true to the dwarf form were available. If they could be found, they could be planted one row at a time, keeping a row of the older trees, so that the front of the building would not appear barren during the transition.

As to the hollies being replaced by American boxwood, that, too, was seen as undesirable, since the boxwood was not considered as durable or effective in appearance as the holly. It was suggested that the hollies simply be trimmed to 4-6 feet.

The Chairman said the issue that had troubled the members most was the security planters across the front entrance with only 4 feet between them. Mr. Williams said they had selected the planters because they were close to ones already in place at the Internal Revenue and Justice buildings. Mr. Carson informed him that those planters were only temporary and had never been approved by the Commission. All were in agreement that black metal bollards and chains of the type used on the south perimeter of the White House, moved farther out toward the street, would be far more attractive and friendlier. The Chairman reminded Mr. Williams that if the bollards were in that location he would have to work with the Park Service, since they had jurisdiction over the sidewalk area. Mr. Williams showed the Commission a photograph of a bollard in a catalogue that was very close to those at the White House, and the Chairman said that was exactly what he was talking about.

Neither the new landscaping proposal nor the security planters was approved, and Mr. Williams was asked to come back with revised designs. Exhibit C

D. Department of the Navy, Chesapeake Division

CFA 18/SEP/97-4, Washington Navy Yard. Power Plant Building 116/118. Decorative painting of smoke stacks. Revised design. The Assistant Secretary recalled the Commission's rejection of the previous design, which showed a wide blue band at the top of the stacks with a gold anchor motif against the blue background. At that time the Commission suggested that perhaps the anchor motif could be worked out in brick. Mr. Carson said that although the Navy could not alter the actual brickwork of the historic stacks,

they had come up with the idea of doing a trompe d'oeil version. He introduced Larry Earle from the Navy to discuss the proposal.

Mr. Earle showed drawings, saying that the idea was to highlight certain bricks, through the use of paint, to form the shape of an anchor. He said the zig-zag effect on the drawings was exaggerated. The Chairman said it did not have to look as though it were raised brick but could resemble a terra cotta ornament--the important thing was that it look architectural and not like a huge outdoor advertising sign.

The decorative painting was unanimously approved. Mr. Earle thanked the Commission and said he would now have to sell the design to the members of the NCPC, who had said they would not approve any emblem or logo on the stacks.

Exhibit D

E. Department of the Treasury

CFA 18/SEP/97-5, Bureau of Engraving and Printing. Alterations for security fences, gates and guard booths. Revised concept. (Previous: CFA 24/JUL/97-7.) Staff member José Martínez-Canino introduced this project, recalling that the Commission had not approved the design of the guard booths on D Street when it was submitted the previous month. He said the architect, Robert Mayberry from Wiley & Wilson, had returned with a new design as well as changes to some of the approved elements of the security system made at the request of NCPC. He showed the design for the new guard booth, which was smaller and more compatible in design with the Bureau of Engraving and Printing. The members thought it much improved and approved it unanimously. Mr. Martínez then showed drawings of the changes to the approved elements: The fence that was to go across the alley between the main building and the building to the south had been removed and replaced by retractable bollards; the fence had been placed along the planter area on the side of the main building. Mr. Carson explained that closing off the alley with a gate and fence had caused concern because it was a significant pedestrian entrance. There were no objections to these revisions and they were unanimously approved. Mr. Martínez then showed material samples for the guard booth which were also approved.

Exhibit E

F. Department of the Treasury, Bureau of the Mint

1. CFA 18/SEP/97-6, Congressional gold medal to Mother Teresa. Design. Staff member Sue Kohler passed out copies of the proposed obverse and reverse designs for this medal and said they had been prepared before Mother Teresa's

recent death. She said the gold medal would be 3 inches in diameter, and duplicates in bronze would be sold in both 3 inch and 1 1/2 inch sizes. Dufour Woolfley and Elsie Hubbard from the Mint were introduced to answer questions.

The obverse featured a half-length portrait of Mother Teresa with the inscription "Mother Teresa of Calcutta" around the top edge. On the reverse was a scene showing Mother Teresa with one of the poor and sick of Calcutta. Various inscriptions plus the date "1950" completed the design. The reason for the use of that date was not clear to the members, and Mrs. Kohler said the Mint had explained that was the year she started her work in Calcutta. The Chairman thought that since Mother Teresa had died, it would be better to use her birth and death dates, and Ms. Diamonstein suggested that they would be more appropriate on the obverse, with her portrait. It was agreed that "1950" was confusing and should be eliminated. As these revisions would require some changes in the placement of the inscriptions, the Chairman asked that the Mint bring the revisions to the attention of the staff.

With these recommendations the designs were unanimously approved. Exhibit F

2. CFA 18/SEP/97-7. Congressional gold medal to Frank Sinatra. Design. Mrs. Kohler showed the obverse design, with a portrait of Mr. Sinatra, his name at the top, and at the bottom, "By an Act of Congress". There were no objections to the portrait, but it was agreed that the inscription should be changed to "Act of Congress" with the date.

The reverse design was considered less successful. It featured two full-length standing portraits of Mr. Sinatra singing into a microphone; one as he looked when he began his career, the other as a mature man. In the background was a globe showing the North American continent with a star marking the location of Hoboken, New Jersey, his birthplace; on the globe was the song title, "The House I Live In". At the bottom was a line from that song, "All races and religions, that's America to me", and at the top, "Entertainer of the Century".

It was unanimously agreed that there should be only one figure--probably showing Mr. Sinatra as a mature man since he was shown young on the obverse--and that in the empty space in front of the globe "The House I Live In" could be shown, perhaps on the cover of a piece of sheet music to make it clear that it was a song title. Ms. Diamonstein thought "Entertainer of the Century" was too encompassing, and the

Chairman suggested that "Legendary Entertainer" would avoid comparisons.

As there were so many unsatisfactory elements, the reverse design was disapproved, and the Mint was asked to come back with revisions based on the comments made. Exhibit G

G. District of Columbia Department of Consumer and Regulatory Affairs

1. Old Georgetown Act

a. O.G. 97-116, 3210 R Street, N.W. Revised alteration permit. Concept design for addition of third floor. Mr. Martínez recalled that the Commission had commented on this project when it appeared on the Appendix in July; Ms. Malino in particular had been concerned about the prospect of adding a Mansard roof to a 1940s house. Subsequently, the Georgetown Board looked at an alternative Mansard design as well as one with a flat roof. He asked the architect, Outerbridge Horsey, to show these designs to the Commission, noting also that the project included some minor modifications, specifically the relocation of several windows.

Mr. Horsey first showed photographs of the house and of others on the block to put it in context. Then he showed a flat-roofed third floor addition, which he said had been approved by the Georgetown Board, as well as two Mansard versions, one a classical Mansard with a dentil cornice and the second a Moderne interpretation, picking up on the style of the house. Ms. Malino said the house was already quite grand, and she did not think adding a third storey of any kind would be in keeping with the original architecture or the other houses on the block. Mr. Martínez said the Georgetown Board had no objection to the addition, and although they had at first been deadlocked on the style (because there were only two members present), at a second meeting, again with only two members present, both had voted for the flat-roofed version.

The Chairman said the problem he had with the flat-roofed version was that it wrecked the proportions of the original house; instead of reading as a horizontal mass it became just a big box; Mrs. Rafshoon agreed. For that reason, Mr. Brown said, in spite of the incongruities in style, he would prefer the Mansard version. In addition, it would not then ape the larger, flat-roofed de Limur house to its west. Ms. Diamonstein disagreed, saying she could not see marrying such disparate antique pieces and expecting to get a whole that was greater than the sum of its parts. Ms. Malino pointed out that the other two large houses on the block, the de Limur and Scott-Grant houses, were both flat-roofed and two and one-half

storeys in height on R Street. The Chairman said, and all agreed, that it would be better to have no addition at all, but Mr. Brown thought that within the Commission's jurisdiction under the Old Georgetown Act, this was not an option for a 1940s house. He asked Mr. Horsey what the window modifications were and was told that several windows on the front would be lengthened because they were shorter than the others, and some on the sides were being moved because of alignment problems. Mrs. Free asked what the neighbors' reaction had been to the addition proposal. Mr. Horsey said they had all written letters supporting the original proposal, which was the Mansard roof.

The owner of the house, Mr. Guy Bush, asked to speak. He said the house was not really workable for him because he had a growing family and the existing spaces were oriented more to entertaining than to family needs. He said that without the addition he would probably have to sell the house, much as he loved the neighborhood.

Eve Barsoum, a staff member of the District's Historic Preservation Review Board, asked to comment. She said she had attended the Georgetown Board meetings at which this project was presented, and that she had opposed the Mansard roof design as not appropriate to the building. She said there were only a handful of 1930s-1940s buildings in Georgetown, and she thought they should be preserved as examples of how construction continued to occur over several hundred years in Georgetown, in the style of the period. One of her concerns, she said, was the height of the addition. She said drawings showed a ceiling height of over 9 feet in the addition, plus a truss system and a plenum in the original building, and she thought an effort should be made in these areas to cut the height as much as possible.

Mr. Horsey described the intricacies of altering or removing the truss system and plenum. He also commented that he did not think there was anything in a flat roof itself that said "1940s"; he thought the high level of abstraction in the classical details, such as the Greek key frieze, signified 1940s style. He said there were lots of flat-roofed buildings that had had Mansard roofs added to them; in fact, the original purpose of the Mansard was to add space without the bulk of an additional full storey. He said he had done research on traditional, classical buildings of the 1940s, and it was on this that had based his second, more modern Mansard design with a metal rather than slate roof.

There was a long discussion about procedure and about what changes were covered by the permit application and the concept submission to the Georgetown Board. Finally, the

Commission agreed unanimously to support the Georgetown Board in their approval of the permit application for minor changes to the existing house (windows, etc.) and their approval of the concept for a flat-roofed third floor addition, which meant the design was still subject to further development and/or revision. Exhibit H

b. Appendix I. The Appendix was approved without objection.

2. Shipstead-Luce Act

a. S.L. 97-62, 2306 Massachusetts Avenue, N.W. Barney Studio House. Rear alterations and deck. Conceptual. Mrs. Kohler located this Sheridan Circle house on an aerial photograph, pointing out that the rear facade looked out onto Rock Creek Park. She said it was a house the Commission had been interested in for nearly a quarter of a century, having documented it in the first volume of Massachusetts Avenue Architecture in 1973. Mrs. Kohler said she had written the chapter on Massachusetts Avenue architecture in the American Architectural Foundation's book The Grand American Avenue, published in 1994, and there had also been a biography of the builder, Alice Pike Barney, by Jean Kling, former curator of the house, published in the same year.

Mrs. Kohler said the Barney House was not one of the great mansions of Sheridan Circle but rather a small artist's studio that later became the residence of the owner. It was designed by Washington architect Waddy Wood, of the prestigious firm of Wood, Donn & Deming, to Alice Pike Barney's specifications. Mrs. Kohler described Mrs. Barney as a wealthy woman from Cincinnati who had grown up in a family deeply involved in the performing arts. She became a serious painter and playwright and spent much of her time in Paris. In 1902, determined to bring French culture to Washington, she built her studio house, the scene of many cultural events throughout her life. Mrs. Barney died in 1931, and in the early 1960s, her daughters, who had continued to live in Paris, deeded the house to the Smithsonian. Mrs. Kohler said it had never been opened to the public on a daily basis, and at this point needed expensive repair and renovation work. As the Smithsonian did not have the money to undertake this, the decision had been made, regretfully, to sell it.

Mrs. Kohler said there was now a prospective buyer who would like to turn it back into a single-family residence. She said he would be making a few interior changes, but also had in mind some exterior alterations at the rear, on the facade facing Rock Creek Park, that would bring more light

into what was, admittedly, a rather dark house. She then introduced Mr. Darryl Carter.

Mr. Carter said that although a lawyer, he had a lifelong interest in the arts, particularly interior design. He recalled that he had met Jan Cigliano, who was working on a book on Washington houses, and she had suggested that he look at Barney House. He said he had always loved the house and was really convinced he wanted to live in it when he saw the interior. He asked Ms. Cigliano and his architect to describe the changes he would like to make if he purchased the house.

Ms. Cigliano said the modifications would be modest ones, undertaken to make it usable as a residence in the late 20th century and to let in more light and open up the views to Rock Creek Park. She said Mr. Carter had recently remodeled his apartment in the historic Altamont apartment building, and both he and his architect were sensitive to keeping the integrity of historic structures. She introduced architect Charles Bohl from Bohl Architects, Annapolis, Maryland.

Mr. Bohl said the greater part of his work had been in preservation and renovation, particularly in 18th century Maryland buildings. He said he had a strong personal interest in American arts and crafts and so considered the restoration of Barney House to be a great opportunity.

Mr. Bohl described the site as sloping steeply towards Rock Creek Park at the rear. He said the house was divided into two parts--a six-storey building and a four-storey building and two suppressed courtyards in the rear. The historically significant interiors were on the third and fourth floors of the six-storey section, and were originally living, entertaining, performing, and studio spaces. There were two basement spaces below. Mr. Bohl said he would install a new kitchen in the first basement level, opening out onto what would be a recessed deck, six feet below the driveway level. Existing windows would be replaced with French doors for access; the decorative steel lintels and width of the masonry opening would be retained. On the historic floors, leaded glass windows in the dining room and studio would be removed, keeping the original openings, and replaced with French windows of clear glass to bring more light into the rooms and open up the views of Rock Creek Park. They would have mullions similar to those on the front of the house. Mr. Bohl said the leaded glass would be cleaned, restored, crated, and stored in the house.

Mrs. Kohler noted that Suzanne Ganschietz from the District's Historic Preservation Review Board had been present but had to leave; Mrs. Kohler said it was her understanding

that the HPRB had objected to the removal of the leaded glass, but that was before the plans to conserve it and store it in the house were made known, and so she did not know if that would change their decision.

The Chairman asked if there was anyone from the public who would like to comment, and Mrs. Kohler introduced Professor Wanda Corn, national president of the Friends of Barney Studio House. Ms. Corn said she had founded the group four or five years ago when the Smithsonian was searching for a resolution to the problem of what to do with the house. She said her interest in the building went back to 1987 when she lived in it as a Smithsonian fellow, and she was appearing at this meeting because she considered it a momentous occasion when a house as important as the Barney Studio House passed from the public to the private domain. She thought it important to be zealous in assuring that the stewardship was the best that could be found and the building made as safe as possible for posterity, especially considering that it was the only studio house of the aesthetic movement in this country. She said it had always been a very social space, and Mrs. Barney's children hoped it would become a center for the arts, as their mother had dreamed.

Ms. Corn made another point. She said she hoped the furniture would pass with the house because it was an ensemble; she hoped there could be a covenant that would keep the furnishings together and that any future private owner would honor it. She said the Smithsonian would keep the paintings but had deaccessioned the furniture. In answer to a question from Ms. Diamonstein, she said neither the furniture nor the built-ins were part of the landmark designation awarded the interior spaces of the two main floors. Ms. Corn closed her testimony by showing slides of the interior and of Alice Pike Barney in the house.

Sally Berk, a preservationist and member of the Friends group, spoke about architect Waddy Wood and his exceptional ability in manipulating light. She showed slides of the interiors of Barney House, particularly the rooms with the leaded glass windows proposed for removal. She noted that there was actually quite a lot a light coming through the windows, that the clear center section framed the view, and that the sunset could be seen through it. She asked that the Commission consider that the windows were an integral part of the house and should remain.

The Chairman said that if the house went into private ownership, it would be important to keep as much of the original condition as possible, and although he would have no objection to the deck and the French doors at the basement

level--as a modern kitchen was a necessity--he thought the windows on the main historic floors were important to the mood of the house, the aesthetic of the time that the landmark designation was trying to preserve. He suggested that if more light were really important to the owner, perhaps the leaded windows could be hinged and folded back on certain occasions, with clear glass behind them. The other members agreed that the windows were an integral part of the landmarked floors of the house and should stay, and they thought the Chairman's idea was an excellent one for the architect to explore.

The renovation concept was then unanimously approved with the exception of the removal of the windows, and the architect was asked to study ways to retain them and still give the prospective owner the option of more light. Exhibit H

b. S.L. 97-61, 1440 New York Avenue, N.W. JBG Properties/The Washington Building. Awnings. Permit. Mr. Martínez noted the location of the building, across 15th Street from the Treasury. He said the Commission had previously approved awnings at the first floor level, and now there was a request to add them at the second floor. The Chairman was not receptive to the idea of breaking the multi-storey arched openings with awnings at the second level, but he asked a representative of the applicant, Pat Flannery, to explain the reasons behind the proposal.

Mr. Flannery introduced architect Paul Rosen who showed a model with the awnings in place, noting that the existing round box awnings would be replaced with a straight version, which would be repeated at the second storey. In answer to the Chairman's question, he said that the reason for the awnings was not sun control, but to bring some emphasis and verticality to the rather flat detailing of the multi-storey arched openings. The Chairman did not think the horizontal awnings would accomplish that but would only break the rhythm of the tall arches. That was the opinion of the other members also, and the use of awnings at the second floor level was not approved; the new, straight awnings at the ground level were approved. Exhibit H

c. Appendix II. The Appendix was approved without objection.

The meeting was adjourned at 2:12 p.m.

Signed,

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001-2728

202-504-2200
202-504-2195 FAX

EXHIBIT A

29 October 1997

Dear Stephen:

The Commission is pleased by your willingness to serve for a third term on the Old Georgetown Board of Review, and as such, confirmed your reappointment during its public meeting of 18 September. Your service to the historic district, especially as chairman of the Board, has been exemplary. Speaking on behalf of the community, your colleagues, and the staff, we all look forward to working with you over the next three years.

Sincerely,



J. Carter Brown
Chairman

Mr. Stephen Muse, FAIA
Muse Architects
5630 Connecticut Avenue, N.W.
Washington, D.C. 20015

THE COMMISSION OF FINE ARTS

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EXHIBIT B

2 October 1997

Dear Mr. Carlstrom:

During its meeting of 18 September 1997, the Commission reviewed and generally approved the concept design for the proposed Japanese American Memorial on Louisiana Avenue between New Jersey Avenue and D Street, N.W. The members are supportive of the goals of the Memorial Foundation and continue to believe the site suitable for the purpose. In reviewing the design, the members included a site inspection as part of their consideration. The site inspection and the presentation by the architect and sculptors resulted in several observations that may prove helpful as the design develops.

A most distinctive feature of the proposal is the water element. Its simple unobstructed surface, punctuated by the "island" rock formations, is reminiscent of sand gardens and, hopefully, will provide the same serenity. Obviously, the heart of the memorial will be the circular plaza centered by the bound cranes and cupped by granite walls bearing bas-reliefs and text. The precise proportions of the space will be critical to its success. The Commission looks forward to on-site mock-ups to help determine the best possible wall heights in relation to Ms. Akamu's bronze reliefs and crane sculpture.

It is the current configuration of the wall as it sweeps toward Louisiana Avenue that has produced concern. Its unrelieved verticality and abrupt termination is both static and seems arbitrary. As a remedy, the architect has proposed "warping" that portion of the wall nearest the avenue so as to give the impression that it grew naturally out of the landscape itself. This might be just the ticket.

This leads to a second major concern of the Commission: the location of the bell tower by Paul Matisse. As described, the striking of the bell will provide the visitor with a solemn and intimate experience, one that could offer the visitor an experience of great symbolic importance. As such, the bell tower and the crane sculpture, both vertical

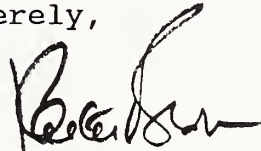
Mr. Carlstrom
Page 2

elements, should not appear to compete. The Commission recommends that the tower location be carefully considered in deference to its significance.

As the design develops, several other items should be further studied, including paving, the texture and choice of granite for the walls, lighting, and, perhaps most important, the landscaping. This is the other half of the memorial composition. It should be subtle, having the initial appearance of simplicity.

The Commission looks forward to the next review and, as always, offers the service of its staff should questions arise.

Sincerely,

A handwritten signature in black ink, appearing to read "J. Carter Brown", written over the typed name.

J. Carter Brown
Chairman

Mr. Terry Carlstrom
Regional Director
National Capital Region
National Park Service
1100 Ohio Drive, S.W.
Washington, D.C. 20242

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EXHIBIT C

2 October 1997

Dear Mr. Frazier:

During its meeting of 18 September 1997, the Commission reviewed a proposal for security elements and new landscaping at the Constitution Avenue side of the Federal Reserve's Eccles Building. Recognizing that this is an important landmark structure within a strategic setting, the Commission met with your staff on site prior to the public meeting.

As you know, this Commission has been keenly interested in the Headquarters Building since the design competition in 1933, won by Paul Cret. At that time, great effort was taken with developing a landscape appropriate to the architecture of the structure and the significance of a Constitution Avenue address. As a result, when radical changes were proposed in 1983, they were approved reluctantly and only after considerable modification.

As described by your staff, the existing plantings have matured in ways never intended. The magnolias grew into something other than the Little Gem approved and the holly hedges have created a security problem. Nevertheless, the scheme currently proposed runs the risk of being as "radical" as the removal of the original landscaping in 1983. The Commission would like to recommend an approach to the problem that should prove less destructive and costly.

Rather than the immediate removal of both rows of magnolias, the outside row could be removed first and replaced with the Little Gem variety. After a few years, the inner row could be similarly replaced. In addition, the Commission believes that the holly hedges present even less of a problem. Hollies are extremely forgiving; why not simply cut the hedges to a four-to-six foot height?

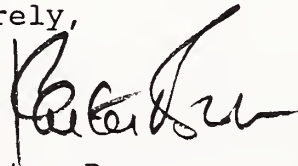
This leads us to the remaining portion of the submission: the security planters along Constitution Avenue. The oblique view will make them look like a barrier wall. That they are crowded against the steps leading to the entrance terrace will make the perception even worse. The Commission recommends a permanent solution of bollards similar to those used south of the White House. They should be brought out to the back edge

Mr. Frazier
Page 2

of the sidewalk. The effect will be transparent. Since the National Park Service has jurisdiction, contact should be made.

The Commission looks forward to the review of a revised security scheme whenever convenient. The staff is available should you have any questions.

Sincerely,

A handwritten signature in dark ink, appearing to read 'J. Carter Brown', written in a cursive style.

J. Carter Brown
Chairman

Mr. Robert E. Frazier
Director
Division of Support Services
The Board of Governors
Federal Reserve System
Washington, D.C. 20551

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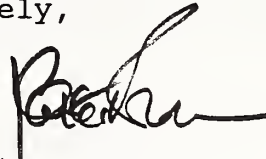
EXHIBIT D

2 October 1997

Dear Mr. Earle:

The Commission was pleased to see you during its meeting of 18 September 1997 at which time the members reviewed a revised scheme for repainting the smoke stacks of the historic Power Plant Building at the Washington Navy Yard. The newest scheme (obviously a rough sketch) has promise. Depicting the Navy anchor as trompe l'oeil brick work against an actual brick ground may prove a subtle enough "celebratory" gesture to be effective. Of course, unlike the concept drawing, the final effect need not connote an Early American sampler.

Sincerely,

A handwritten signature in dark ink, appearing to read 'J. Carter Brown', with a stylized flourish at the end.

J. Carter Brown
Chairman

Mr. Lawrence P. Earle
Department of the Navy
Engineering Field Activity Chesapeake
Washington Navy Yard Building 212
901 M Street, S.E.
Washington, D.C. 20374-5018

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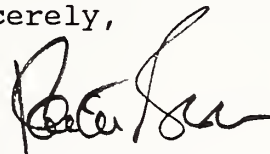
EXHIBIT E

2 October 1997

Dear Mr. Battle:

During its meeting 18 September 1997, the Commission reviewed and approved the revised design for additional security measures for the Bureau of Engraving and Printing. The new design of the guardhouses on the south side of the Annex building on D Street is a commendable response to the Commission's previous concerns. The new design reflects and complements the character and materials of the Annex building. In addition, the revised scheme for the fence and retractable bollards on the south alley of the main building is an improvement over the previous submission. In light of these revised designs, the Commission hopes you will consider replacing the existing guardhouses with designs more appropriate to the importance of the building complex they serve.

Sincerely,



J. Carter Brown
Chairman

Mr. William J. Battle
Project Engineer
Office of Engineering
Department of the Treasury
Bureau of Engraving and Printing
Washington, D.C. 20228

THE COMMISSION OF FINE ARTS

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EXHIBIT F

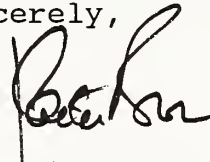
2 October 1997

Dear Mr. Diehl:

At its meeting on 18 September the Commission of Fine Arts reviewed designs for a congressional gold medal to Mother Teresa. The designs were approved with the request that the date "1950" be removed from the reverse, and the birth and death dates of Mother Teresa be placed on the obverse. This will eliminate the uncertainty as to what the single date commemorates.

These changes will require an adjustment to the lettering on both sides of the medal, and although it will not be necessary to resubmit the designs to the Commission, the members have asked that the staff see the revisions.

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Carter Brown", written over a vertical line.

J. Carter Brown
Chairman

The Honorable Philip N. Diehl, Director
United States Mint
633 Third Street, N.W.
Washington, D.C. 20220

THE COMMISSION OF FINE ARTS

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2 October 1997

EXHIBIT G

Dear Mr. Diehl:

At its meeting on 18 September the Commission of Fine Arts reviewed designs for a congressional gold medal to Frank Sinatra. The obverse design was approved, with the request that the lettering at the bottom say "Act of Congress 1997", rather than "By an Act of Congress".

The reverse design was not approved. It was thought that two representations of Mr. Sinatra in the same image would be confusing and not appropriate for a medal, and that in place of one of the figures, "The House I Live In" might be lettered on a depiction of the cover of a piece of sheet music. Finally, in regard to the inscription at the top, the use of "Entertainer of the Century" might be questioned; the suggestion was that "Legendary Entertainer" would be more suitable.

The Commission looks forward to seeing a revised reverse design when it is ready. Our next two meetings are scheduled for 16 October and 20 November.

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Carter Brown", with a long horizontal flourish extending to the right.

J. Carter Brown
Chairman

The Honorable Philip N. Diehl, Director
United States Mint
633 Third Street, N.W.
Washington, D.C. 20220

18 September 1997

AGENDA ITEM EXHIBIT

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 97-116	3210 R Street, N.W.	Alterations
HPA. 97-286	Margot and Guy Bush Residence	- permit

ACTION: No objection to issuance of permit for proposed alterations to existing windows or addition of first floor conservatory as shown in supplemental drawings received and dated 16 September 1997. **NOTE:** The proposal to add a third floor has been DELETED from this permit application by request of the applicant. Submit a concept design for a flat-roofed third floor addition for review by the Commission when ready.

S.L. 97-61	1440 New York Avenue, N.W.	Awnings
HPA. 97-339	JBG Properties The Washington Building	- permit

ACTION: No objection to issuance of permit for proposed green canvas, shed type awnings at the first floor ONLY, provided they are confined to the metal spandrel above the first floor windows as shown in supplemental drawings received and dated 23 October 1997. Lettering for signs reading "AAA", "WM. Fox & Co.", "Lafayette Hairstylists" and "Mail Boxes Etc." is limited to 12 inch valance of awnings ONLY, as part of uniform sign scheme. NOTE: proposed awnings on second floor were not approved and have been deleted from this permit application. Second floor awnings would interrupt the continuity of the arched three story openings as well as the normal sight lines of the street.

S.L. 97-62	2306 Massachusetts Avenue, NW	Alterations
HPA. 97-360	Smithsonian Institute Barney Studio House	- conceptual

ACTION: No objection to concept design for proposed alterations including removal of fire exit stair at rear, replacement-in-kind of windows on front elevation and modification of rear basement window openings for french doors opening onto new deck. Approval does not include removal of existing leaded glass windows on rear which contribute to the historic architectural character of the Barney Studio. Submit working drawings with permit application for review by the Commission when ready.

